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THE EDITOR

The next general circular from the United States Art Commission to the Paris Exposition of 1900 will be issued early in September, announcing the names of the various juries of selection in the United States, and stating the date in November when they will convene. Although the space at Paris is limited, the United States' allotment will be quite as great as that of any nation, excepting France herself. The location is excellent, England and Japan being neighbors. The French authorities have declared that the exhibition may include any work of art produced since 1889. A large number of entries have already been received from American artists, assuring the heartiest coöperation, and showing also that other than the most recent works will be sent in. There is some difficulty in arranging for the sculpture satisfactorily. The display of illustrations will be an important feature, while in the Architectural Section particular stress will be given the thoroughly American buildings, such as country houses and steel-constructed buildings, the latter being illustrated by plaster models. An advisory board will shortly be selected, made up of prominent painters, sculptors, architects, and amateurs, who are conspicuously identified with American art. In a letter from the Director, Mr. John B. Cauldwell, he promises that the juries for painting and sculpture will be composed entirely of professional painters and sculptors, with the sole exception that he will probably act *ex officio* on all juries. While the members will be selected so as to give local representation to the principal art centers of the country, he considers it of the first importance to obtain such as will sink every other consideration in the determination to secure a thoroughly representative exhibit, composed of the best examples of recent American art that have ever been brought together. While the space is limited, it will, it is hoped, be ample to demonstrate the giant strides which have been taken by this country in architecture, sculpture, painting, and illustration. Many worthy works will be excluded, and many good men and women will not be represented, but we have a right to expect that personal jealousies and individual demands will be lost sight of in the patriotic desire to make the showing a characteristic and national one, a display that shall demonstrate that the United States begins the new century with a well-developed art. Our art can show much already accomplished, but it is to be believed that the moral of the Exposition of 1900 will point to the United States as a nation holding out the greatest hopes for a fresh, liberated, and inspiring art. If the art created here has its fair proportionate representation with the so-called American art produced in Europe, we have nothing to be ashamed of, and nothing to fear. A fair representation of American art in all its variety will be something worth going to Paris to see. We hope for the best.